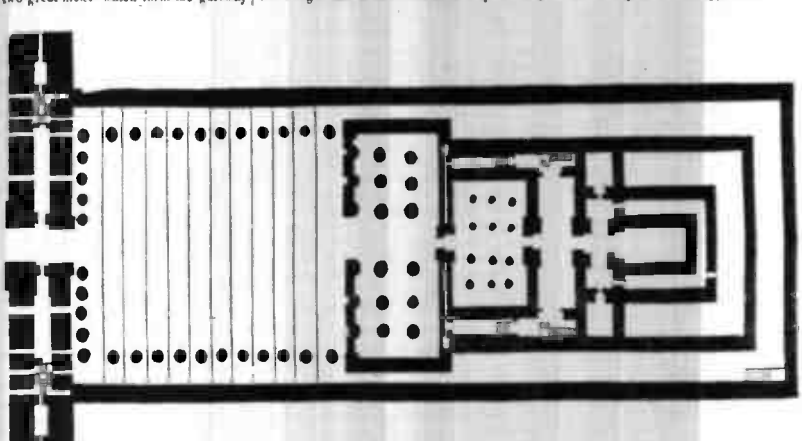
him on one of these occasions thus occupied, asked him very gravely "If the French or the English built all these structures?" This question put to flight the reveries of the Frenchman, who quaintly observes, "Cette note acheva mes mémoires." The two obelisks of red granite rise still to a height of 70 feet out of the ground; he judged that 30 feet more were concealed, so that these obelisks were 100 feet high, of single blocks of granite. (There is an obelisk at Rome 115 feet high, which was transported thither by Constantine II. from Heliopolis.) They are entirely covered with beautifully-carved hieroglyphics. The two great *môles* which form the gateway are covered with sculpture, representing combats with chariots in ranks, each drawn by two horses, and having one driver. After several other remarks, all in high commendation, Denon adds, "Such structures appear like dreams, or the works of giants." So Champollion exclaims of Carnack, "These porticos must be the work of men 100 feet in height!" The columns at the Temple of Luxor are 9 feet in diameter, and 56 feet high. At Medinet-Abou is a palace in a tolerable state of preservation; there is a court 55 feet long and 65 feet broad, around which are four rows of columns 7 feet in diameter, and 45 feet high; at the distance of a league and a half is a small temple dedicated to Horus. Ascending the Nile from Thebes, we find the ruins of Apollinopolis Magna, now *Edfou*, where are the remains of a temple dedicated to Apollo, who is the same as Orus, or Horus, the son of Osiris and Isis. Denon states that he made a journey of more than 50 leagues, for the single purpose of adding this design to his collection. This temple is about 170 feet long, 100 feet broad, and 70 feet high. In general arrangement the temples in Egypt resemble each other, it is not therefore necessary to give a particular description of each. The plan of the temple (which is herewith shewn) will suffice to give a notion of the arrangement of Egyptian temples in



PLAN OF THE TEMPLE OF ORUS.

general. The islands of Elephanta and Philæ, situated near the cataracts, are rich in temples, particularly the latter (of which a view is given

"Whose ruins smile
In the mirror of the Nile."—J. Hor.

It is 800 feet long, and 420 feet broad, and it is almost entirely covered with the most stately monuments of different ages. The front is a rampart wall, to serve as a protection against the rising waters of the Nile; the entrance to the temple was approached by a magnificent double range of columns around a court 250 feet long, behind which were rooms for the priests. The pyramidal *môles* are each 47 feet long and 27 feet thick, and 75 feet high; two rows of gigantic hieroglyphics adorn them, representing five of their grand divinities; there are likewise other figures of priests, &c.; on each side of the door (which is 26 feet high) is an obelisk 18 feet high, and a sphinx 7 feet long. Behind is a court 80 feet long, and 45 feet wide, also flanked by galleries of columns. On the right, behind the columns, is a suite of cells 10 feet deep, and on the left a private dwelling, composed of a portico at each end, and of three rooms of various dimensions, communicating one with another, and opening to the porticos; this is the only building that Denon ever saw of the kind. Two other *môles* serve as the portal to the most beautiful and regular part of the edifice; this is a species of portico, decorated by 10 columns and 8 pilasters, 4 feet in diameter, as magnificent as they are elegant; the columns and walls are covered with sculptures, the ceilings are either painted in astronomical tables, or with white stars on an azure ground. Beyond this, again, was the secret part of the temple, divided into four rooms, one leading to the others; in these remote chambers it is supposed that the sacred birds and reptiles were kept. (It was death to any one to kill an ibis, a crocodile, or a cat." Herod B. 2, c. 65.) None of the Egyptians, excepting the priests, were allowed to enter the island on pain of death. From a passage in Diodorus, and another in Seneca, it appears that the ancients considered Philæ as the burial-place of Osiris; the hawk was his emblem, and occurs frequently in the sculptures on the temple.

Descending the Nile, on its right bank, we come to Ombos (now *Koum-Ombo*), where the crocodile was worshipped, and where are the remains of a splendid temple, in which occurs the singular instance of two entrances. The temple in the Isle of Elephanta is a monument of great interest, on account of its celebrity, its preservation, and the beauty of its internal sculptures. It occupies the centre of the island, it is consecrated either to Wisdom, under the name of Cneph, or else to Horus, the son of Isis. It is preserved nearly entire in the midst of the ruins by which it is surrounded; the figure of granite, which is seen in front, is ten feet high, and is probably that of a divinity or priest. Still lower down the Nile is Caubis, opposite Latopolis; here is also the ruin of a monument which is of the highest antiquity. At Esneh, the ancient Latopolis, are the remains of a temple, the portico of which is called by Denon the most perfect in proportion and purest in execution of the Egyptian monuments. It is a very excellent specimen of this peculiar style; three rows of columns are ranged beyond that which is shewn (see Sketch, Latopolis).* In this portico we see plainly the imitation of the reed in the shaft of the columns, and likewise in the frieze, and in the latter instance I think we may see the origin of the triglyphs in the Doric order. The lotus flower forms the principal ornament to the capital, to which it gave the hint for its vase-like shape, and which bears a significant resemblance to Corinthian capitals. This temple was dedicated to Jupiter-Ammon, whose emblem was a ram. The sculptures on this temple are curious proofs of the worship that was paid to the crocodile and to the Nile.

Returning to the neighbourhood of Thebes, we find near Medinet-Abou, a modern village with the name of Ermeute; this was the ancient Hermontis, where is a temple consecrated to Isis, the portico of which appears never to have been completely finished, whilst the sanctuary beyond is highly wrought. Denon is of opinion that the very early practice was only to build the sanctuary, and that in after times, porticos, galleries, and walls around, were added, to render the ceremonies more imposing or to serve as residences for the priests and perhaps the kings. At Hermontis is an ancient reservoir, built to receive the overflowings of the Nile, four staircases descended into it, and in the centre it is supposed stood the celebrated Nilometer, mentioned by Aristides the sophist; this was a column on which were marked the different degrees of the inundation: it is now in the island of Rhoda, near Kairo. We now come to Dendera, the ancient Tentyris, or Tentyra, where are three temples; the most celebrated is that dedicated to Isis. Of this temple travellers speak in unbounded terms of admiration and delight. Denon says, when he stood beneath its portico, "I thought myself, nay I really was, in the sanctuary of the arts and sciences. Its austere architectural simplicity is enriched by its sculptures, which do not, however, confuse its fine lines: its large cornice forms a majestic finish to the edifice." Belzoni, when he saw this temple, was struck with astonishment. He says—"Early in the morning my curiosity was at a high pitch, the noted temple of Tentyra being the only thought I had in my heart. Accordingly we set off on asses, as usual, and proceeded to the ruins. On arriving before it, I was for some time at a loss to know where I should begin my examination. The numerous objects before me, all equally attractive, left me for a while in a state of suspense and astonishment. The enormous masses of stone employed in the edifice are so well disposed, that the eye discovers the most just proportion everywhere. The majestic appearance of its construction, the variety of its ornaments, and, above all, the singularity of its preservation, had such an effect on me, that I seated myself on the ground, and for a considerable time was lost in admiration. The quadrangular form of the capital first strikes the eye—on each face there is a colossal head of the goddess Isis with cow's ears. They are all mutilated, yet, notwithstanding this disadvantage, and the flatness of their form, there is a simplicity in their coun-

* This sketch will be given in a future number.

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